

The Harems Make Our Fashions for the Winter

Says
Lady
Duff
Gordon



A Group of New Dresses Designed by Bakst, Reflecting the Harem Fashions.

The Craze for the Oriental Increases, and Dresses Are Growing More "Feminine"

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's Paris establishment brings her into close touch with that centre of fashion.

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Striking Afternoon Gown of Dull Blue Taffeta, Showing the New Over-Skirt.

By Lady Duff-Gordon
("Lucile")

Paris, Oct. 16.

THE harem influence continues to be strongly evident in the fashions of the winter. The Arabs have a saying that all good things come from the East. So we in Paris turn Eastward for our fashions. We are taking the best in color and design from each country, even from Persia.

There are no such color combinations in the world as those we get from the Orient. Not only do we get color, but we get designs and fabrics that are gloriously beautiful. Where but in the harem could we get such complete femininity as has been displayed in the fashions of the last five years? The harem dress is the dress of allurements. No Occidental women understand the mystery, the depth of allurements as the Oriental women do. They are the essence of femininity, and to man this essence is the most alluring thing in the world.

In the pictures I am sending this week the Oriental influence is shown in the color and fabric rather than in the design.

These models were shown at an opening in September. The dancing gown is the quaintest thing imaginable. It is developed in delicate rose chamoise. The minaret tunic is of rose chiffon edged with fur that is caught in places with tiny gold roses. The bodice, with its interesting-

ly draped sleeves, is of the chiffon, decorated with pearls.

The cap head-dress is essentially feminine, I think. It is, however, only suited for a youthful and, preferably, a piquant face.

The afternoon gown of dull blue taffeta shows the harem influence in the scant, up-in-front skirt. The bouffant over-skirt, with its three frills, is very chic and most modern. There is a hint of the zopave in the plaid belt and the voluminous bodice. The three-tiered sleeves are very new, and are, I think, very fetching.

There is a chicness about this walking costume which will appeal to many American women. It is the favorite black-and-white combination, too. The skirt is severely simple, but has excellent lines. The coat is of white brocade velvet, and is of a remarkable simplicity. The black velvet hat, with its white plume, carries out the black-and-white idea very delightfully. An odd touch is given by the pearl band under the chin instead of the black velvet ribbon which many of the young women are wearing.

No, we have not taken our painted furs from the Orient. They are distinctly Parisian. I have seen some remarkable results recently in the development of these furs, and I am glad to be able to tell you more about them, and am also glad to be able to tell you that they have not caught on with really smart women.

That is an admitted fact, for which we should be truly thankful, for a mass of bright geranium red, or emerald green, or sapphire blue, laid about the shoulders and coming close up against the face, would be unbecoming to almost any one, and positively fatal to some.

But some of the softly shaded furs which have now appeared have been instantly welcomed, and will be much worn during the next few weeks. Some of these being just the more ordinary stoles and muffers formed of complete skins, while others are fancifully arranged with foundations and frillings of velvet or satin.

The variety of these new and decorative fur sets is, indeed, simply wonderful, and the result of it all will be that the fashionable woman will assuredly be involved this season in a very heavy extra outlay (her husband probably calling it "wickedly ex-

travagant!") For she will want at least three fur coats in the different shapes and lengths and skins, most—and equally—approved by Fashion, and certainly the same number of stole and muff sets; one, perhaps, chiefly protective and suited to general wear, another in one of the striking contrast schemes of black and white, which are to have a great vogue and a third, frankly sensational and daring to a degree which would have been impossible a year or two ago but which nowadays is quite necessary if anything of a mark is to be made in the season of sensational fashions, fabrics and furs.

Oh! if only a man could be made to understand for just a moment what a woman feels when she is confronted by, say, three entirely desirable and delightful things, and then sadly remembers—or is sternly told—that she can have only one! It is nothing more nor less than a tragedy, for a woman's time for wearing, or, at any rate, looking really well in these smart, "sensational" things, is so horribly short: for once she begins to show the slightest sign of age, or even middle age, she cannot—or, at any rate, should not—be allowed to wear anything startling or extreme, but just be content to have dignified and "suitable" clothes.

Positively, I pity the middle-aged woman this season, for though rich fabrics (which would once have been dedicated to the dowagers) are in general use, there is nothing in the style of their making up but a delightful, provocative, tantalizing daring, only suited to the more youthful and slender wearers.

The muff brings the velvety moleskins into more prominence, for they are used to form the whole of the deeply pointed, loosely



Debutante Dancing Gown of Rose Satin and Chiffon, with the New Minaret Pannier.

hanging pouch shape, from which again there hangs a swaying silken fringe. Then on either side of the widest upper part a yellow fox skin is curved, the position of each one being exactly reversed, so that both at the back and in the front you get one head and one tail as an additional adornment.

Another set brings the same well contrasted furs together, but in this case the fox is tinted to a pale amber shade, while the moleskin is of the softest moss green, and the stole has for fastening and finish a big and beautiful ornament of silk cord and tassels.



Walking Costume of Black Cygne, with White Borcade Coat Trimmed with Swansdown.